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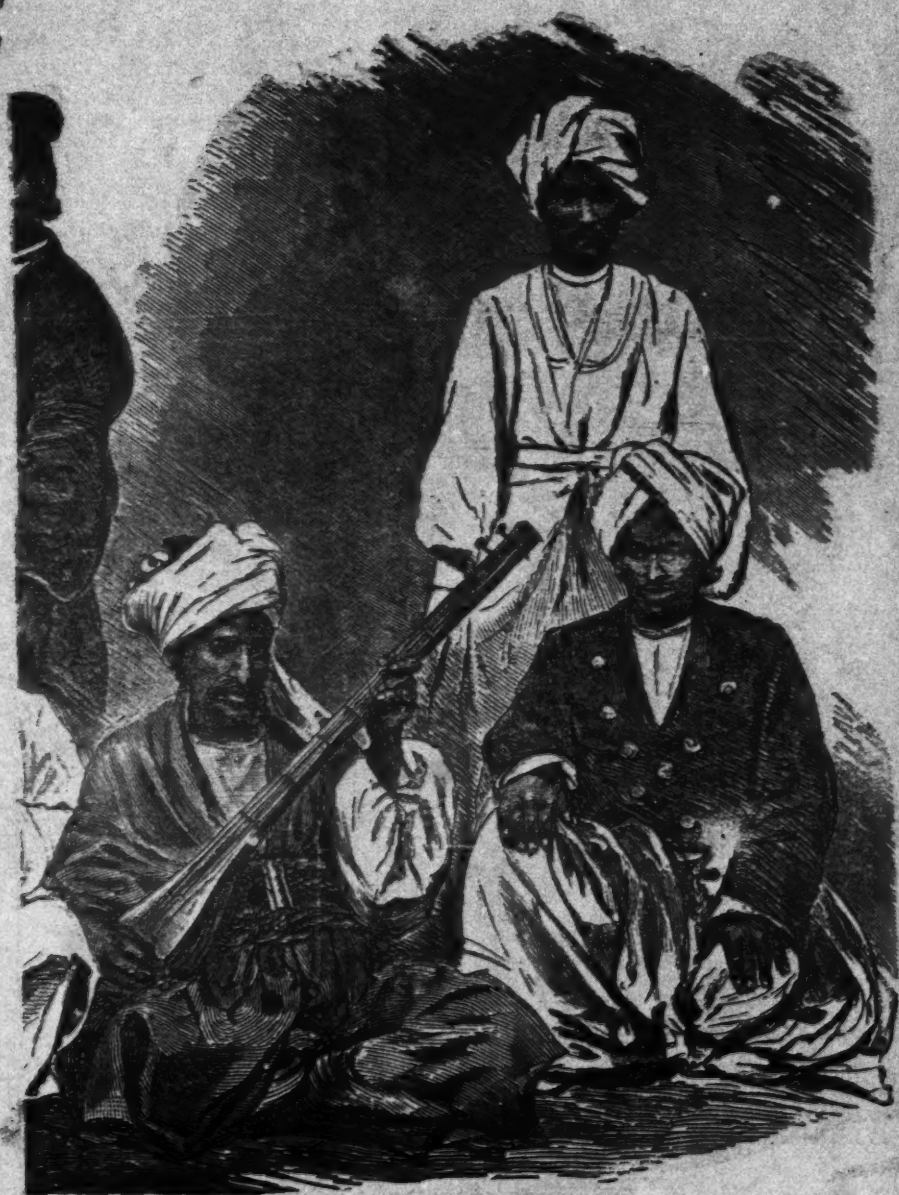


GROUP OF NATIVES FROM HUNRA, YARIN, AND NAGYE LITTE

[facing p. 22: A]

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2 LISTENING TO MUSICIANS FROM CHITRAL AND BADAKHSHAN.

[facing p. 22:0]

little stones of any shape—the longest and oval ones being preferred—are used. There is one kind of stone especially which is much used for that purpose; it is called "Balósh Batt," which is found in Hanza, Nagyr, Skardo, and near the "Demideldén" hill already noticed, at a village called Pareshinghi near Astor. It is a very soft stone and large cooking utensils are cut out from it, whence the name, "Balósh" Kettle, "Batt" stone, "Balósh Batt." The stone is cut out with a chisel and hammer; the former is called "Gútt" in Astori and "Gukk" in Gilgiti; the hammer "toá" and "Totshung" and in Gilgiti "sam-denn." The gunpowder is manufactured by the people themselves.*

The people also play at backgammon, [called in Astori "Patshis," and "TAKK" in Gilgiti,] with dice [called in Astori and also in Gilgiti "dall"]

Fighting with iron wristbands is confined to Chilasi women who bring them over their fists which they are said to use with effect.

The people are also fond of wrestling, of butting each other whilst hopping, etc.*

To play the Jew's harp is considered meritorious as King David played it. All other music good Mussulmans are bid to avoid.

The "Sitara" [the Eastern Guitar] used to be much played in Yassen, the people of which country as well as the people of Hunza and Nagyr excel in dancing, singing and playing. After them come the Gilgitis, then the Astoris, Chilasis, Baltis, etc. The people of Nagyr are a comparatively mild race. They carry on goldwashing which is constantly interrupted by kidnapping parties from

* "Powder" is called "Jebati" in Astori and in Gilgiti "Bilen," and is, in both dialects, also the word used for medicinal powder. It is made of Sulphur, Saltpetre and coal. Sulphur = dantzil. Saltpetre = Shór in Astori, and Shorá in Gilgiti. Coal = Kári. The general proportion of the composition is, as my informant put it, after dividing the whole into six and a half parts to give 5 of Saltpetre, 1 of coal, and $\frac{1}{2}$ of Sulphur. Some put less coal in, but it is generally believed that more than the above proportion of Sulphur would make the powder too explosive.

1. Lehner L-3 (1880-22) 18807 AVS Dard AVS
Chitra

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CHITRAI MUSICIANS AND THE BADAKSHI FORT, TAIKHON SHAN.

[Facing p 143]

ON THE FESTIVALS AND FOLKLORE OF GILGIT.

113

to inflict harm upon the people, they themselves did not dare to put an useless thing into the spring; and therefore on such occasions a foreigner was employed to perform this art, receiving as remuneration a large quantity of grain collected for the purpose at the rate of two muns per hour. After receiving this grain he threw some useless thing into the spring; and took it out when the rain was no more required. There are two other similar springs: one in the Bagrot Valley, called Chakrot Bari; and the other near the Tashing village in the Astor District, called Komsachan etc.

"RASHAN AL YUSAFI."

(The Fairies' Drum of Rashan.)

The Doms of Bulchhi, a village in the Bagrot Valley, have still in their possession a small drum about one foot in diameter and three feet in circumference. This is called "Rashan al Yusufi." It was once carefully kept in a handsome cover by Rashan, a Rano Wair of Gilgit, who had ruled for the chief in that place. It is said, that whenever Rashan intended to advance against any chief, the Yusufi was brought and kept before him. If it made a noise, without having been touched by his hands, Rashan believed it an omen of success. But if it were silent, Rashan supposed his troops would be defeated.

THE HOOF MARK OF A HORSE.

Between Edgah and Balan villages in the Astor district there are seen on a rock near the old road which faces the Phina village, a few small flags. It is said that at this place there is a mark on a stone of the hoof of a horse. The story of the hoof-print is this—The place was once haunted by a giantess, who was a bitter enemy of mankind, and had become the terror of the people. The people wished to get rid of her. By the providence of God, one day a venerable Darwesh—some say that the Darwesh was no one else but Hazrat Khizr himself—halted on the river-bank close to the foot of the Phina village, and saw the giantess across the stream. He flung himself on his horse and, spurring it vigorously, came upon the giantess with the speed of lightning. She had no alternative left but to take to her heels, which she did, leaving the noise of her shrieks behind, and was never seen again. The horse had come upon it with such a vigour that the stone gave way under its weight, and there burst forth from the stone a spring of cool, fresh water. Though there exists no trace of it now, it is still looked upon as a sacred place, and the people from far and near gather together annually to celebrate the event by killing a sheep, feasting upon it, and making merry.

XI.

THE FOOT OF MALIK THE R4 OF GILGIT.¹

It is said that one of the feet of Malik, an ancient R4 of Gilgit, was naturally formed like the hoof of an ass. He took great care to conceal this defect from all people. One of his old servants had, however, a knowledge of the mystery; but he was strictly forbidden by the R4 to disclose the secret. The servant kept it from becoming known

¹ [Cf. the Greek story of Midas and his ass, and of how that animal bore the burden of the people.—EE.]

4. Donald G-2 (1900-07) 1900 AVI East

Dr. AV3



THE CHINESE SOLDIERS AND CHINESE WATCHING POINT

[Facing p. 40]

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A GROUP OF CHILDREN WHO ATTEND THE SCHOOL AT THE FARM, 1917

[Facing p. 36: A]

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FIG. 1. TOMB OF AN ANCIENT AFRICAN RULER.

[Facing p. 360]

the opposite Homa. The language of Nagyr and Homa is the Non-Aryan Khajund and an affinity between that language and any other has yet been traced. The Nagyr are mostly Shids. They are stout and stout and fiercer than the people of Homa [the Kuzibis] who are described* as "all delicious" and who are desperate robbers. The Nagyr understood Tibetan, Persian and Hindustani. Balakhaban merchants were the only ones who could travel with perfect safety through Yamen, Chiral and Homa.

DANCES

Fall into two main divisions: "slow" or "Bibi Harip" = Slow Instrument and Quick "Darsi Harip" = Quick Instrument. The Yamen, Nagyr and Homa people dance quickest; then come the Gilgits; then the Anidis; then the Balis, and slowest of all are the Lashis.

When all join in the dance, cheer or sing with gesticulations, the dance or recitative is called "dayman" in Gilgit, and "Bard" in Anidi.

When there is a solo dance it is called "sai" in Gilgit, and "am" in Anidi.

"Clapping" is called "Halamash" in Gilgit, and "Halamish" in Anidi. Clipping of hands is called "am." Chorus or "Pa. Vi. des; am. shok. Hui. Hui. des; Halamash. des; shalish" accompany the performance.

There are several kinds of Dances. The *FRAMMAS DANCE*, is danced by one or twelve people carrying themselves behind the bride as soon as she reaches the bridegroom's house. This custom is observed at Anni. In this dance men swing about sticks or whatever they may happen to hold in their hands.

The *BIRAI DANCE* is a dance performed on the New Indian, in which both men and women engage—the women forming a ring round the central group of dancers, which is composed of men. This dance is called *TAKHAYAT* at

* By the people of Gilgit.

† A few months earlier this book and that of mine have been cited than Part II, page 32 and 33, of my "Dardistan," in order to render the account more intelligible.

535 Gilgit. In Dardyl there is a dance in which the dancers wield swords and engage in a mimic fight. This dance Gilgitia and Anleis call the *Dardyl nat*, but what it is called by the Dardylis themselves I do not know.

The mantle dance is called "*Goya nat*." In this popular dance the dancer throws his cloth over his extended arm.

When I sent a man round with a drum inviting all the Dards that were to be found at Gilgit to a festival, a large number of men appeared, much to the surprise of the invading Dogras, who thought that they had all run to the hills. A few sheep were roasted for their benefit; bread and fruit were also given them, and when I thought they were getting into a good humour, I proposed that they should sing. Musicians had been procured with great difficulty, and after some delay, the Gilgitis sang and danced. At first, only one at a time danced, taking his shawl well over his arm so as to let it fall over, and then moving it up and down according to the cadence of the music. The movements were, at first, slow, one hand hanging down, the other being extended with a commanding gesture. The left foot appeared to be principally engaged in moving or rather jerking the body forward. All sorts of "*pas seuls*" were danced; sometimes a rude imitation of the Indian *Kāsh*; the bystanders clapping their hands and crying out "*Shalish*"; one man, a sort of *leader of Ceremonies*, used to run in and out amongst them, brandishing a stick, with which, in spite of his very violent gestures, he only lightly touched the bystanders, and causing them to cheer by repeated calls, which the men then took up, of "*Hih, Hih*." The most extraordinary dance, however, was when about twelve men arose to dance, of whom six were on one side and six on the other. Both sides then, moving forward, jerked out their arms so as to look as if they had all crossed swords, then revolved and let their arms drop. This was a war dance, and I was told that properly it ought to have been danced with spears, which, however, out of suspicion of the Dogras,

- 23 did not seem to be forthcoming. They then formed a circle, again separated, the movements becoming more and more violent till almost all the bystanders joined in the dance, shouting like fiends and literally kicking up a frightful amount of dust, which, after I had nearly become choked with it, compelled me to retire.* I may also notice that before a song is sung the rhythm and melody of it are given in "solo" by some one, for instance

Dād dāg dād dāgā
nānāg dād, etc., etc., etc.

B. BEVERAGES.

BEER.

- 273 Fine corn (about five or six *seers* in weight) is put into a kettle with water and boiled till it gets soft, but not pulpy. It is then strained through a cloth, and the grain retained and put into a vessel. Then it is mixed with a drug that comes from Latak which is called "Pappa," and has a salty taste, but in my opinion is nothing more than hardened dough with which some kind of drug is mixed. It is necessary that "the marks of four fingers" be impressed upon the "Pappa." The mark of "four fingers" make one stick, 2 fingers' mark $\frac{1}{2}$ a stick, and so forth. This is scraped and mixed with the corn. The whole is then put into an earthen jar with a narrow neck, after it has received an infusion of an amount of water equal to the proportion of corn. The jar is put out into the sun—if summer—for twelve days, or under the fireplace—if in winter—(where a separate vault is made for it)—for the same period. The orifice is almost hermetically closed with a skin. After twelve days the jar is opened and contains a drink possessing intoxicating qualities. The first infusion is much prized, but the corn receives a second and sometimes even a third supply of water, to be put out again in a similar manner and to provide a kind of Beer for the summer. This Beer is called "Mā," and is much

[115] * The dancing and description of this were given in the *Illustrations* of the 10th February, 1891, under the heading of "A Dance

for many years a slave in Chitla, as Ahmad Shah reports). The Gahvillis were converted to Mohammedanism by a saint named Bābā, whose shrine is in Gahvill, and is one of the most frequented places by pilgrims. The Gahvillis say that this saint lived six or seven generations ago. Mir Abdu'lla (who is really of Afghanistan, but now lives in Gahvill) says that the Gahvillis were converted to Islam about 150 years ago. Lately, this religion has made great progress among the people of Kandāh generally. Every little village has a mosque, and in most of the towns there are numerous mosques with schools attached to them, which are generally crowded by students from every caste. In Gahvill, the Mullahs or priests are, for the most part, of the Shīa caste, but men of every caste are zealous in giving education to their sons. Their education is limited to Mohammedan law (of the Hanafite school), and Arabian logic and philosophy. Very little attention is paid to Arabic or Persian general literature and calligraphy, that great Oriental art; so little, indeed, that Harifullah and Mir Abdu'lla, who are scholars of a very high standard, are wholly ignorant of any of the calligraphic forms, and their handwriting is scarcely better than that of the lowest primary class boys in the schools of the Punjab.

The most accomplished scholar in Kandāh is the high priest and chief of Fatah, named Haqqi Ak, who is a Shīa.

The people generally are peaceful, and have a fair complexion and erect bearing. Their social and moral status has lately been raised very high. Robbery and adultery are almost unknown, and the usual punishment for these crimes is death. Divorce is seldom practiced; polygamy is not rare among the rich men (wazirs), but is seldom found among the common people.

GOVERNMENT.—Every village or town is governed by a Council of elders, chosen from among every tribe or "tribe." The most influential man among these elders for the time being is considered as the chief of the Council. These elders are either Shīas or Vahidans. No Kaniis can be elected as elders, though he may become a Mullā, but a Mullā-Kaniis also cannot be admitted to the Council.

The reigning Council of Gahvill consists of 12 persons, of whom 9 are Shīas and 3 Vahidans. Farid Kaniis is the present chief of the Council. The post of Chief of the Council is not hereditary, but the eldest and the most influential of the elders is elected to that post. Justice is administered by the Mullāhs without the interference of the Council, whose opinion is limited to international facts.

CRICKET AND HOCKEY.—Hockey on horseback, which is called "baghā" in Gahvill, is played on holidays; and the place where they meet for the sport is called "baghā-kān-ja." Games are called "chā" in Gahvill, and are manufactured in the town by blacksmiths.

Steeple is not practiced generally, as in the other Shīa countries. Only "Dama" (dams and dogs, as this is their prohibition); they play on the "māh" (pigeon), which (hany), and shapla (stunt).

The "jūdh" system, or "rolling" system, is prevalent among the gentry, but it is only lately that the system was introduced into this country.

000 and have at all times borne a high reputation for bravery. In
 648 former days, Chilas, with the neighbouring valleys of Darel
 and Gor, owed allegiance to Gilgit, but the Chilasis were
 notorious for the way in which they tyrannised over the whole
 surrounding country, making frequent raids, plundering and
 carrying off men, women, and children into slavery. The
 Cashmere, Kishengunga, Astor, and Gilgit Valleys were fre-
 quently laid under contribution, and they boast of having
 once plundered Iskardo. During the Sikh occupation of
 Cashmere, an expedition was sent against Chilas, but sus-
 tained a disastrous defeat. Permission was granted by the
 British Government, in 1851, to the Maharajah Golab Sing
 to exact reprisals for a successful raid, and two columns
 entered Chilas,—one from Cashmere by the Lolab Valley,
 and one from Astor by the Mazenoo Pass. The Chilas
 fort was taken, and the Chilasis made submission, agreeing
 to pay a yearly tribute of a hundred goats and five tolas
 of gold, and engaging that the fort of Chilas should not
 [712] be re-built. Takk is now the only fortified place in Chilas.
 Since then Chilas has given no trouble to the Cashmere
 Government. Three hostages reside in Cashmere, and are
 changed yearly. Cashmere officials do not, however, visit the
 country, and any attempt to exercise authority would prob-
 ably be resisted.

533 The love of music, dancing, and polo, which are so marked
 • 535 among all the neighbouring communities, are unknown in
 526 Chilas; and ponies, which are common enough elsewhere, are
 scarce.

341 The country is bare and treeless. The village of Chilas is
 [133] situated about half a mile from the Indus, on a plain three
 miles in length, and from a mile to a mile and a half in breadth,
 sloping gently down to the river. Booner, though a dependency
 of Chilas, has paid a separate tribute to Cashmere of twelve
 173 goats and three tolas of gold since 1842. The Chilasis relate
 that in former times a Hindoo Rajah, named Chachai, ruled in
 Chilas over the whole of Shinkari, but that, dying childless,
 his country became divided into republican communities, as at
 present. In later days a disastrous civil war broke out in the
 community between two brothers, Bôt and Matchuk, which
 ended in the defeat and expulsion of all the partizans of the
 latter. The Bôt are now the most prosperous family in
 Chilas. Tradition still preserves the name of Naron, a

* This is perhaps the origin of the name "Bôt," applied indiscriminately to all
 Dards by Cashmere officials.

- 563 will no doubt before long be eliminated. Greatly as they dislike the Afghans, their hostility seldom rises to active opposition, their usual attitude being one of passive resistance. The Afghan, on his part, penetrates fearlessly into the Kohistan for purposes of trade, disregarding black looks and cold welcome so long as he can discern a profit to be made. Many of the villages have Pushtoo as well as local names.
- 241 The Torwal country is rich and fertile, yielding below Chodgram two crops of great abundance yearly. This would show that the elevation of Chodgram is about 7,000 feet. The
- 233 people own enormous flocks of sheep, goats, and cattle, yielding great quantities of butter, much of which finds its way into the Peshawur market by the hands of Afghan traders. Iron also is found in Torwal.
- 779 The Torwalik have been too long converted to Islam and exposed to the preaching of Swat Moollahs to have retained any customs connected with other religions. Like most of
- 535 the other Dard tribes, they have retained their national dances.
- 162 Bushkar is the name given to the community which inhabit the upper part of the Punjkorah Valley, whence they
- 361 have overflowed into the upper part of the Swat Valley, and occupied the three large villages of Otrote, Ushoo, and
- 101 Kalam. They live on good terms with their Torwal neighbours, and number altogether from 12,000 to 15,000 souls. Their principal villages are Tull and Kalkot in the Punjkorah Valley, containing respectively 1,500 families. They are the
- 511 most degraded of all the Dard tribes, and, in spite of a fertile soil and abundant flocks and herds, live in great squalor.
- 578 Amongst themselves they are exceedingly quarrelsome, and are adepts in the use of the sling, by means of which they hurl
- 651 stones with great force and precision. Exposed as they are to raids from every side, they seem unable to offer any resistance; and, notwithstanding a payment of yearly tribute, they are subjected to frequent attacks for the sake of wringing additional payments from them. The three villages in the Swat Valley pay tribute to Yassin, and the three northernmost villages in the Punjkorah Valley pay a double tribute to Yassin and Chitral. Birkot, Biar, and Rashkot pay a double tribute to Chitral and Dir, and the five Bushkar villages below Rashkot pay tribute solely to Dir. Rashkot is better
- 563 known under its Pushtoo name of Patrak. There is also
- 197 a large Goojur population, which pays tribute to Dir. In recent years a considerable migration of Kho has taken place

Habits and Customs.

85

dous, as, with one foot and one hand on the saddle, they stretch down the other hand to the ground. Presently one succeeds, and is off, swinging himself back into the saddle as he goes. He is chased by the rest, doubling and turning to avoid them. At last, another and another gets a hold of the goat. The first man throws his leg over the body to tighten his hold, and away they go across country till their horses diverge, and all but one lose their grasp. He is again caught, but throws the goat on the opposite side. The others wrestle with him as they gallop three or four abreast, the outermost riders almost leaving their horses as they stretch their whole bodies across their neighbours." 000

A similar amusement is described by Vambéry¹ as one of the marriage ceremonies of the Turkomans, called by them Kokbūri (green wolf). In this the bride carries on her lap the carcase of a lamb or goat, and setting off at full gallop, is pursued by the bridegroom and other young men of the party, also on horseback.

Firing at a mark from horseback is another favourite pastime. The mark is a gourd filled with ashes, or a small ball, hung from a pole about 30 feet high. The marksmen gallop at full speed and fire as they pass underneath. Every successful shot is marked by a shower of ashes, and they do not desist till every particle of the gourd is shot away. Considering the clumsiness of the weapons used, the shooting is sometimes remarkably good. 526

As polo is the national game, so dancing is the national amusement, and no description of these people would be complete without mention of it. Feast-days, births, weddings, any occasion of a gathering, serves as an excuse for dancing, and the end of a game of polo is always signalled by a dance on the Shawaran. The spectators form a ring, inside which the musicians are seated, opposite the principal personage present. The instruments tune up, and a murmur goes round the circle as to who will dance. Soon a name is called out, or a volunteer steps into the ring, and, with a word to the band, commences. Several different steps are in vogue, each of which has its special air, the Dunni, Soz, Balōs (Iskardo), Tuppnutt, Tajwer (Badakhshan or Tajik), Sirikoli, and Cashmeri. Almost all of these commence slowly, increasing in pace till the performer is bounding round the circle at top speed. As soon as one is tired, fresh dancers are always ready to come forward, and hours are often passed without either performers or spectators seeming to weary. The dancing is sometimes really graceful and interesting to watch, and forms a great contrast to the terrible monotony of an 535 •

¹ Vambéry's Travels in Central Asia.

D
535 Indian nautch. In Hunza a very spirited sword-dance is performed. Sometimes two or three dancers enter the circle together, one acting as leader to the others. At weddings
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535 ten or twelve join in, each holding sword or battle-axe in hand. The public dancing of women, mixed with men, is now only practised in Hunza. In Bushkar dances of women take place on feast days, but men are not allowed to be present. In Chitral and Yassin the Ashimadek class affect to despise dancing, and seldom join in it, but the rulers of those countries keep dancing-boys for their amusement. In Yassin, on one occasion, I witnessed some of their performances by torch-light, which made a very picturesque scene.

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534 The music consists of a double-headed drum beaten with sticks, two or three pairs of small metal kettle-drums, and two or three clarionets made of
B
534 apricot wood. Special airs are reserved for the ruler and different officials. The musicians are Doms, and every man
D
533 of any consideration has his own band, which attends him
B
533 whenever he moves. Every village also has its band. The singing is of a less pleasing nature, but it is interesting, as being one of the methods by which old historical traditions are preserved. In Gilgit singing by individuals is not common, the usual practice being to form large chorus parties, which chaunt the deeds of former kings. Generally the singers form into two parties, each of ten or a dozen, and sing alternate verses. The end of the verse is emphasized by a simultaneous step or bound forward, or sideways, which causes jostling and somewhat mars the effect.

Considerable difference exists in the nature of the songs of the different countries. In Gilgit, Hunza, and Nager, the songs are, with few exceptions, of a warlike nature, and celebrate the achievements of different princes. In Hunza and Nager, where the language spoken is Boorishki, the songs are in Shina, as the native language does not readily lend itself to poetry. Shina songs are harsh, and the words



644 under some magnificent chenar trees. It was a very picturesque sight: row after row of the Mehtar's sons and courtiers in the most brilliant dresses sat on each side of us on the ground, in 644 the shade of the trees. The usual band, composed 533 of half a dozen kettle-drums played with sticks, double-headed drums played with the hand, and • 535 pipes, struck up, and the *corps de ballet* of men and boys, in their smart new uniform, dashed into the space in front of the dais and began dancing. The dances, as a rule, are much the same as the Indian *nautch*, but a trifle quicker and more varied. There are, however, some very quick and lively dances full of energy, where the men dash round with flying steps, and one or two rather good sword dances, which are worth seeing.

The Chitralis will dance, and look on at dancing, all night long; they are passionately fond of it; the only thing which they will stop it for is to hear their boys sing. The songs are the usual love songs with occasional songs of war. I never picked up enough of the language to understand them, but some of the airs were charming, and deserve to be collected. I was always thankful when the boys came on instead of the dancers. The 'boys' voices are really beautiful, and one would willingly have called for them oftener had it been possible to do so without giving the enemy cause to blaspheme. They had a pleasant way sometimes at night, as you sat round a camp fire smoking, of bringing a boy, and starting him singing in the darkness behind you. Very pretty plaintive melodies they sang, accompanied by a few notes of the pipe.

Dard AY3
Chitral

1888]

THE MEHTAR'S DURBAR

81

The chorus at the Mehtar's durbar was composed of all his men off duty, men from all the neighbouring villages who had come to see the fun, a stray Kafir or two who grinned in a friendly way at us, all the heterogeneous rabble possible to collect in Chitral. The price they paid for being present and looking at the dancing was continued applause, shouts of encouragement to the dancers, in which they were led by an official who was described as the head of the Mehtar's household. He was a very wild-looking creature, who rushed along the ranks of the spectators dressed in a scarlet cloth choga, and armed with a big ornamented stick, with which he belaboured any of the crowd who did not shout loud enough. After we had sat through the performance for some time the Mehtar rose, and, taking me by the hand, escorted me along a narrow path made by laying down cotton cloth, white and coloured, and stuffs of various kinds, finishing in a strip of sham kinkob, all of which became the perquisite of my servants after I had passed over it. The path led along the faces of the fort to the private garden, from which there was a door leading to the household offices and ladies' apartments. In the garden we found a tent pitched, into which we entered, followed by three or four of the Mehtar's most important sons and nobles.

Directly we had sat down the Mehtar began an oration which lasted an hour, with interruptions to drink iced water, and to rub snuff on his gums, the Chitrali way of taking this most seductive form of the weed. The upshot of his discourse was that

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1888]

DIPLOMACY

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anything which is told him will get into difficulties. 149
You must learn to disbelieve any story told you, however plausible, unless you have proof positive from other sources of its accuracy; your first thought when any statement is made must always be what is the speaker's motive, especially if he has told you the truth. No man ever approaches the object he aims at directly. By roundabout and devious paths he will lead up to his point, which is perhaps only brought out casually at the end of a long interview. You live in an atmosphere of falsehood and deceit, the men you do business with lying freely and unblushingly on every available occasion; but they bear you no ill-will when you expose their little lapses, and at once set to work to weave some new plot. The Mehtar was a past master in the art, and it was a never-failing source of excitement and interest to have dealings with him. We got to know each other fairly well by the end of the next four years.

In the afternoon of the last day we spent together 541
we went off to look on at polo. The game was dull, 535
for the players were indifferent, and the ground, at each end of which cropped up huge rocks, was half under water. But the show was diversified by the Mehtar producing various rifles, and making some very fine shooting at a mark across the polo ground, firing over the heads of the players. Then followed the usual dances, one a sword dance to the music of the royal band, the drummer in which, who had only one tooth in his upper jaw, fascinated Robertson and me by his excitement and animation, throwing his arms about frantically, his whole face lighting up,

541 and his eyebrows working furiously in time to the
535 dancing. After the Chitralis had danced, some
Bajouri Pathans present gave us an exhibition, the
most picturesque piece of dancing we had seen. Five
men, dressed in the loose flowing blue Pathan shirt,
formed a circle round a flower thrown on to the
ground, and danced round it, alternately advancing
and retiring, swaying their bodies forward till their
heads nearly touched in the centre of the ring, then
throwing up their arms and swinging back their
bodies and dancing away, their clothes flying and
giving a wonderful grace and go to the dance. They
then gave us another dance, also in most perfect
time, to a plaintive song which they sang, their faces
indicative of the deepest grief. This was followed by
a wild repetition of the first dance, much faster, and
with more dashing action, the accompaniment on the
part of their friends being the rapid discharge of
their guns. The flower in the centre represented a
lovely maiden, and the dance tells the tale of a love
story ending in an elopement.

159 Next morning the Mehtar paid me what was
really his final visit, presented me with a last horse,
badly galled, and recapitulated all his wants and
views. We parted after an exchange of many civil
speeches, and promises of eternal friendship, with
genuine regret on my side, for I had got to like the
old man very much, and to admire his strength of
487 character and undoubted powers. We returned to
133 Mastuj by the right bank of the river, making a
detour through some of the higher valleys. The
road the first day was very bad in parts; one
awful cliff, across which it seemed to run for miles,